

POSTMODERN IRONY AND LAUGH: SPECIFIC FEATURES AND SCIENTIFIC RECEPTION

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DOI: 10.32342/2523-4463-2020-2-20-2

Key words: *irony, laugh, postmodernism, ironic thinking, deconstruction.*

Irony in postmodern literature is recognized as a basic category that is verified in the works of theorists and researchers of postmodernism (R. Barthes, J. Baudrillard, J. Doyle, I. Hassan, L. Hutcheon, G. Deleuze, J. Derrida, F. Jameson, U. Eco, J.-F. Lyotard, N. Orlova, R. Rorty, D. Fokkema, D.H. Sanchez, N. Slukan etc.). Postmodernism and accordingly postmodern irony as well as laugh in the post-Soviet countries have their own specific features, which can be traced in the works of Ukrainian (O. Boychenko, S. Geiko, T. Gundorova, L. Pecherskyh, O. Polishchuk, Ya. Polishchuk, R. Semkiv, L. Stefanovska, O. Yurchuk, etc.) and Polish (B. Baran, W. Bolecki, A. Doda, H. Janaszek-Ivaničková, M. P. Markowski, Z. Mitosek, R. Nycz, M. Nowak, etc.) scientists. The aim of the article is to generalize the viewpoints of Ukrainian and foreign scientists as for irony and laugh in postmodern texts and to explain their diversity through post-metaphysical way of thinking of a postmodern man.

The author considers irony in postmodernist literary texts as a way to avoid any certainty and to deny the absolutization of any norm. Being opposed to text reading, irony arises from at least two meanings that make up the integrity. Postmodern irony is presented as the textual function like the one that relates to various conventional lines that are in the space of the literary text and intertextual connections. Conventional lines are formed between the subjects of literary communication (between the author as a character, the author as a narrator and the narrator, characters, the reader) and exist in one field of the literary text. Irony expresses the difference thanks to the distance between the subject of the utterance and the utterance itself, between what is said and what is not said, between the utterance and the context (or another text, the meaning, the sign of reality). Irony distinguishes elusive contradictions. An ironic game with the reader is transformed from an interpretive activity focused on deciphering the hidden meaning, into perceiving possible meanings embedded in the narrative, or potential meanings that may arise spontaneously. Irony is an obstacle on the way to unambiguous reading of the text, which makes the reader stop and turn his attention not to the plot, but to the narration. It is proved that postmodern irony uses laugh to enhance the effect of destructive (decanonization, desacralization, adogmatization) and constructive (developing personal viewpoints, renewing freedom of thought, speech and choice) aspects of its action. Postmodern irony and laugh are interrelated, but not interdependent. The irony can be unhumorous. The consequence of “deconstructive” irony in Ukrainian and Polish postmodern prose of the late 20th century was the transition to a type of literature based on ironic thinking, where irony acts not as a means of intentional resistance (destruction of imperatives and construction of a new text from remains, empty ideologemes and clichés) but as a means of self-description.

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Одержано 14.08.2020.